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emanated chiefly from Puebla, but in the fifteenth century the quality and quantity increased, indicating the effects of trade and tribute. The historical reports that Texcoco was culturally superior to Tenochtitlan are borne out by archaeology; the Texcocan wares, although following the same styles as the Tenochcan, were better made and had a greater variety of design. Also there is evidence of more trade with foreign tribes." (See Plates 30–32.)

Goblets were made for pulque; graters were made for grinding chilis, and clay vessels were made for every conceivable use; one form was a small oval platter with a special compartment for sauce, resembling the "blue-plate special" dishes of our modern restaurants. The circular roaster or griddle for cooking tortillas came in with Mazapan culture and continued to be popular through Aztec times. The bottoms of griddles were roughened so that heat would penetrate rapidly and evenly to the dough on the smoothed upper surface.

Clay utensils had their use in weaving. The Aztec spinner rested the end of her distaff in exquisite little cups, often charmingly ornamented. Her spindle weights were also made of baked clay. In the fourteenth century these were heavy and had holes large enough for a heavy spindle. Often their burnished black or red surfaces were cunningly adorned with stamped or incised designs representing conventional patterns or human and animal figures. In the fifteenth century the spindle weights became much smaller, so that at times it is hard to distinguish them from beads. This reduction in size perhaps indicates the spinning of more delicate cotton threads.

The spindle weight, or whorl, has an important bearing

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283 401 on discussions as to whether or not the Aztecs knew the wheel. The weight had the function of a flywheel in accelerating the rotation of the distaff. The explorer Charnay apparently mistook spindle whorls for wheels which might have been attached to toy clay animals. His ingenuous explanation is not seriously considered today, for later research has proved the existence of jointed dolls both in Toltec and Aztec times. These had holes in their bodies through which strings were passed, attaching the arms and legs, which were similarly perforated. In 1940 Dr Stirling discovered some clay animals which rested on rollers, tubes of clay probably connected by wooden axles, socketed to holes in the legs. This knowledge does not seem to have been put to any efficient use. In the history of invention there are several similar cases, notably the Chinese discovery of gunpowder. They used it to make a noise in ceremonies, but not until the Europeans took over the substance did its application have any practical purpose.

532 323 In Aztec times, stone sculpture was the usual medium used in reproducing the human form. The figurine cult, which in Middle Culture and Toltec times manifested the chief development of the plastic arts, became insignificant. The use of the mold did not induce superior craftsmen to fashion even the originals. Yet in these dull reproductions of gods and goddesses there still lurks that ability to capture the spark of essential vitality so characteristic of this field of art in earlier times. Curiously enough, the goddesses, more kindly and less ridden with abstract virtues than the gods, usually awoke a response in these ancient idol makers that resulted in perfectly charming little figures.[20] (See Plate 29, bottom row.)

And upon the morrow, then the carpenters came forth and assembled as they arrived. They brought with them their tools; there were adzes and hatchets. Well they hewed and smoothed [the *xocotl*] where it had knots, where the limbs branched out, where it was uneven.

They hewed another pole five fathoms long. They joined it, [so that it would] strengthen the crown of the *xocotl*. They made the crown very even. They girded all the tip with ropes, fastening and placing [branches and pole] within the ropes.

And when this was done, thereupon the fire priests adorned it with papers. The old priests helped and also those who cast [victims] into the fire aided. These [last] were very powerful and tall—exceedingly tall and big. They were chiefs.

The first was named Coyoua; the second was named Çacancatl;[5] the third was named Ueicamecatl. As such were masked they who pressed ahead with adorning [the *xocotl*].

And the *xocotl* image they fashioned [as] of flesh; a dough of fish-amaranth seeds mixed with maize they formed [for this]. They provided pure white papers for it, which they set in place. They bore no design.

Upon it they set [these]: its shoulder sash of paper; its paper breech clout; its papers[6] designed with falcons; its wig made of paper; its *xocotl* shirts, [of which there were] two. These were not put on, but were attached to the tree, in two incisions. Likewise they placed in another incision large pieces of paper, wide—a yard wide—and ten fathoms long, reaching down one-half the length of the *xocotl*.

And also they made three amaranth seed *tzoalez*, pierced them with sticks, in three places, and set them upon [the image]. And thereupon they bound on the *xocotl* ropes half way up on the *xocotl*—ten [of them].

And when all made ready, thereupon they raised it. And then there was much crying out and shouting.

They said: "Go on, there, braves! Pull with all your force!"

Thereupon they went to setting it upright; they went about raising it [by using] the wooden supports and prying it with a lever. And likewise as it moved, as it proceeded to rise, there was much clamor, much shouting, great din.

Auh in otlatic: njman oalhuj, oalnechicaui in quauhxinque, qujoalauhquj, intlatquj oalictiuh in maçepoztli, tlaximaltepoztli, vel quipetlaoa, quipetzoa, in vncan yiaz, in vncã titicujtztic, in vncã xixipochtic.

Oc ce quixima quaoacatl macujlmatl: quitlaçalhuja, quitoctia in jncaló xocotl, vel cõnevivilia in jncalo, in jquapitzaoacan, quimecatecuja, quimecacuja, quimecatitlantlalia.

Auh in ie iuhquj: njmã ie ic quitlamamaca, in tlenamacac, tlapalevia in quaquacujlti, no ichoantin tlapalevia, in tetlepãtlaque. Eintin, cenca chicaoaque, quaquauhtique, quauhticapopol, quauhcholpopol, tetecutin catca.

In ce itoca: coioua. Injc vme, itoca: çacancatl. Injc ei, itoca: veicamecatl: iuhquin mixpolosinemj, motequjmati in tlachichioa.

Auh in jxiptla xocotl, in quinaçaiotiaia: mjchiouhtzoalli quitlaliaia, çan cemjztac in amatl in quimamaca, in jtoca quitlatlalia: amo ma tlacujlollo.

In jtech quitlaliaia: yiamanepanal, yiamamaztli, itlotioma, yiamatzõ, ixoxocovipil, ixocovipil, vme: amo onacticac, çan quauhtitech caca: vme itzitziquilpan: njman no contlalia oc ce itzitziquilpan, vevei amatl, patlaoac: injc patlaoac, cen iollotli: matlacmatl injc viac, itlacapan acitica in xocotl injc viac.

Auh no eteti tzocoiotl in quichioa, quiquauhço: excan in quiquequetza: auh njman ie ic quijilpia in xõcomeeatl, in vncan inepantla in xocotl, matlactli.

Auh in onocencauh: njmã ie ic quiquetza, njman ie ic tlacaoaca, tzatzioa:

quitoa. Ma ecuel tiacahoaoe, ximotilinjcan, iz-quich amotlapal:

njmã ie ic queostiquetztivi, conquechilitivi, in quauhtonmaçatl, yoan quiquiãmjvia: auh in iequene ie iauh, in ie meostiquetztiuh: cenca tlacaoaca, cenca tzatzioa, cenca chachalaoa:

5. Probably pronounced in manner. Cf. the Jourdanet-Simeon edition, p. 129.
6. Sahagún could be to either paper or head (*tlamahuiz*); in the Spanish text, Sahagún appears to favor paper.